

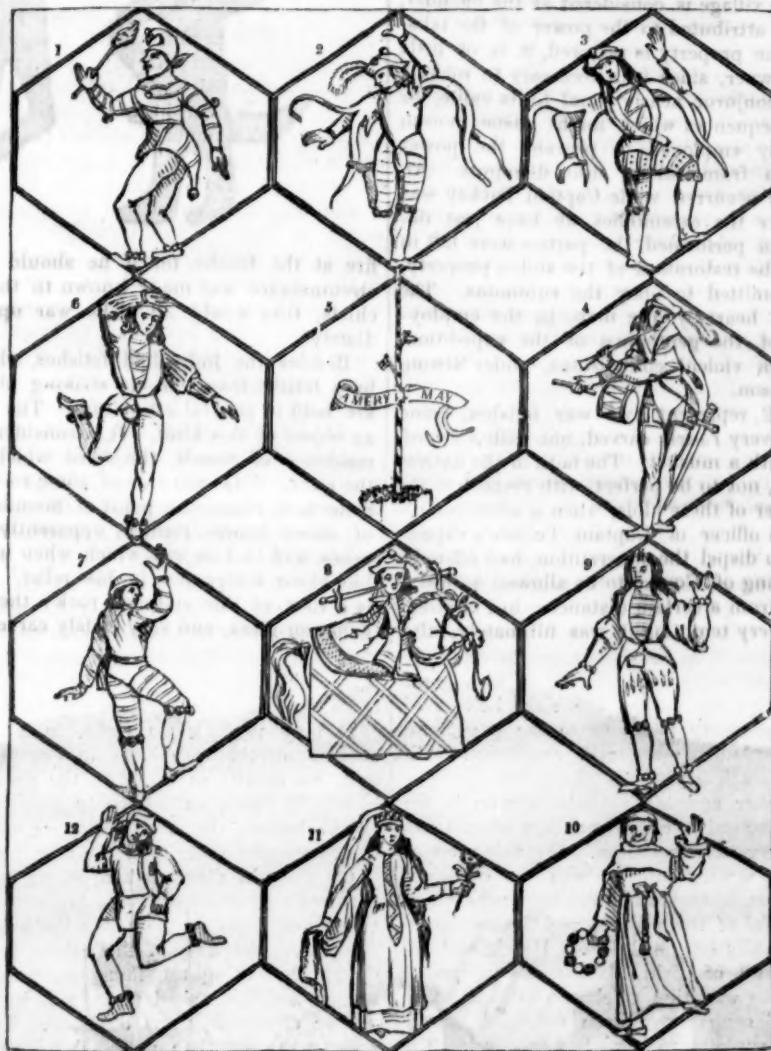
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ONE PENNY.

## THE ANCIENT ENGLISH MORRIS DANCE.



MORRIS DANCERS.

THIS ancient English Dance is supposed to have received its name from the Spanish, or rather Moorish Dance, called the *Moresco*, which is still practised in Spain under the name of the *fanango*. In many parts of England, at the present day, a dance is performed by a number of young countrymen, decorated with ribands, and furnished with short staves, which they strike together at intervals, but this has no resemblance to the old English Morris Dance. The earliest notices of this dance appear in the reign of Henry the Eighth, the churchwardens' books of that reign containing many items having reference to the Morris Dance, which appears to have made a considerable figure at parish festivals.

The engraving with which this subject is illustrated,  
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is from a curious painted-glass window at Bettle, in Staffordshire; it represents some of the characters that performed in the dance, as they were dressed about the end of the fifteenth century: many of these characters appear to have been omitted in more recent times. Those which seem in ancient times to have composed this May-game dance, were Robin Hood, Little John, Friar Tuck, Maid Marian, the Queen or Lady of the May, the Fool, the Piper, and several Morris Dancers, habited, as it appears, in various modes; afterwards a Hobbyhorse and a Dragon were added.

The first of May, the day on which this grotesque dance took place, was formerly celebrated by numerous games and merry-makings by all classes of

society. Henry the Eighth rose on May-day very early, and went abroad with his courtiers, to fetch May, or green boughs, and with their bows and arrows shooting in the wood. "Every parish had its Maying, and did fetch in May-poles with diverse warlike shows, with good archers, Morrice-dancers, and other devices for pastime, all the day long."

The engraving has been thus described; fig. 1 is the Fool; fig. 2 is a Morisco, or Moor; fig. 3, a Spaniard; fig. 4, Tom the Piper; fig. 5, the May-pole. Then follow the English characters, which are supposed to represent the five great ranks of civil life; fig. 6, the Franklin, or private gentleman; fig. 7, a plain Churl, or peasant; fig. 8, the Man with the Hobbyhorse, who is supposed to be a Moorish king, the greatest personage in the piece, and the monarch of May, the intended consort of Maid Marian; fig. 9, a Nobleman; fig. 10, the Friar; fig. 11, Maid Marian, the Queen of May; fig. 12, the lesser Fool, who brings up the rear. This is one description, but commentators differ from each other in several particulars.

It will be seen that Robin Hood is not among the characters on the painted glass, but it has been already noticed, that they were not always the same. Robin Hood was always represented in a hunting suit of Lincoln green. It is well known that he was a real character, and existed in the reign of Richard Cœur de Lion.

In Locksley town, in merry Nottinghamshire,  
In merry sweet Locksley town,  
There bold Robin Hood was born and was bred,  
Bold Robin, of famous renown.

He was a celebrated robber, or outlaw, and chiefly infested, along with his troop, the forests of Sherwood, in Nottinghamshire, and Barnsdale, in Yorkshire; he lived to a great age, but contrived, during the whole of his life, to set the civil power of the kingdom at defiance. In the rude times in which he lived, many of his deeds were looked on with great respect, for though he robbed the rich, he is said to have been extremely generous to the poor, and even to have attended mass and confession with great regularity.

This bold robber and his attendants were in the habit of frequenting public merry-makings where trials of skill in archery were going on. On this account he became, as it were, identified with the occasion, and, in after-times, himself and band were personified by the most skilful of the archers, and the successful man would naturally be called Robin Hood, and entitled to the hand of Maid Marian, the Queen of May. So famous was this celebrated robber, that two volumes of songs have been collected merely relating to the exploits of himself and band. The Maid Marian, as well as representing the favourite of Robin Hood in these May-games, was also the Queen of May. In the Isle of Man they not only elected a Queen of May, but also a Queen of Winter. In some places an entertainment, much similar to the May-games, takes place at Whitsuntide, when the Whitsun ales are celebrated.

Maid Marian was usually dressed according to the fashion of the time, and carried a flower or fruit in her hand; sometimes she was carried in procession on men's shoulders.

The Fool played a principal character, and was dressed in a cap and bells, like the domestic jester of the day; he seems to have had more labour to undergo in amusing the assemblage, when there happened to be no hobbyhorse.

But see the hobbyhorse is forgot,  
Fool, it must be your lot,

To supply his want with faces,  
And some other buffoon graces,  
You know how.—BEN JONSON.

The hobbyhorse was represented by a man equipped with as much pasteboard as was sufficient to form the head and hinder parts of a horse, the defects of the quadruped being concealed by a long mantle that nearly touched the ground. The performer on this occasion exerted all his skill in burlesque horsemanship. The hobbyhorse also, at times, performed the part of a juggler. The two swords thrust into the cheek, as they appear in the engraving, have reference to some feat of dexterity, somewhat resembling that performed by the native Egyptian tumblers of the present day, who, placing the point of a sharp-pointed sword on each side of the cheek or eyes, retain them in that position while they fling a *somerset*. This affords another proof of the eastern origin of the dance. The horse carries in his mouth the ladle for collecting the money that was given.

The only English custom of modern times which seems to have a direct reference to the old Morris Dance, and the characters of which it was composed, is the May-day frolic of the chimney-sweepers, in which we have a Lord and a Lady, and perhaps Jack-in-the-Green may have had its origin in the hobbyhorse.

#### MANUFACTURE OF SHIP-BISCUIT BY MACHINERY.

THERE is very little difference in any part of the world in the method pursued for the manufacture of ship-biscuit, and it is not a little surprising that no attempts had been made for ages to improve and facilitate the manufacture of an article of food, the most essential to the comfort of sailors, previous to the application of machinery to that purpose at the Royal Clarence Victualling Yard at Gosport. Until this establishment appeared, one rude, laborious, unclean, and expensive system prevailed.

It may perhaps be right, in giving a detailed account of the machinery in question, to describe first, as shortly as possible, the process of making biscuit by hand, as previously practised in the same establishment, that a just estimate may be formed of the comparative merits of the two systems.

On the old plan, each oven, to keep it at work, required a gang, consisting of five men, who were called the furner, the mate, the driver, the breakman, and the idleman. The duty of the driver was to make the dough, by mixing the flour and water together in a trough with his naked arms, till, by great labour, a proper consistency was obtained. The dough in its rough state was then removed from the trough, and placed on a wooden platform, called a break, to be worked on by the breakman, whose business it was to knead it, by riding or jumping, with what is termed a break-staff, upon the dough. When sufficiently kneaded, it was taken to the moulding-board, (a strong wooden table,) where it was in the first place cut into slips, then divided into lumps, sufficiently large to form the biscuit, then moulded by the hands into its circular shape, and afterwards docked, that is, pierced full of holes by an instrument called a docker: this latter part of the process on the moulding-board was executed by the whole of the gang together. The oven being raised to a proper degree of heat, the biscuits were pitched in by the joint assistance of the furner, mate, and idleman. The gang thus produced one hundred pounds weight of biscuit in thirty-six minutes, including the time occupied in baking, on an average fifteen minutes.

The nine ovens, therefore, of the bakehouse of the Royal Clarence Yard required the labour of forty-five individuals to keep them in full operation, and produced about fourteen hundred-weight of biscuit per hour, at a cost for labour and utensils of nineteen pence per cwt.

The general superiority of machinery, when applied to a suitable object, over manual labour, is peculiarly evident in the manufacture of biscuit. The processes on which the good quality of the biscuit mainly depends are, the thorough kneading of the dough, and its division afterwards into portions of equal size and thickness. If the meal be not equally mixed with the water, some portions of the biscuit will be more wet than others, and will consequently require more baking than the dry parts; one of two results must inevitably follow,—the dry parts will be over-baked, perhaps burnt up, or the moist parts will remain unbaked, and become what is usually termed *hard*, or *flinty*. The same consequence must attend the division of the dough into biscuits of unequal thickness, or into biscuits of which every part is not equally thick; if the thin biscuits are not over-baked, the thicker must be under-baked, and the thin parts of a badly-moulded biscuit will *perish* from the action of the fire, whilst its thick part is converted into *flint*.

The prevalence of *flint* in ship-biscuit is well known, though the cause of it has not been so generally understood; its origin, however, is sufficiently obvious, and is neither more nor less than that just pointed out.

The first process in the manufacture of biscuit by machinery is the mixture of the meal and water. The meal is conveyed into a cylinder, four feet six inches long, by three feet two inches diameter, and the water from a cistern, fitted at the back of the cylinder, containing the exact quantity of water (and which is regulated by a gauge,) required for mixing the meal. Through the centre of the cylinder is fitted a shaft, armed with knives, which works horizontally. The shaft being set in motion, the knives turn round through the meal and water. For the first thirty seconds, very little amalgamation of the meal and water appears to take place, but after that period the dough begins to assume a consistency, and in the short space of two minutes from the machine being set in motion, it will produce five hundred-weight of dough completely manufactured.

The cylinder is so constructed, that the lower half is easily separated from the upper sides, thereby forming a trough containing the new-made dough, from which it is easily removed, and placed under the breaking-rollers, to undergo the second operation, that of kneading. These breaking-rollers, two in number, weigh fifteen hundred each, and are driven from off a two-throw crank-shaft, by means of connecting-rods and pendulums—they pass backwards and forwards over the dough during the space of five minutes, when the five hundred-weight of dough is brought into a solid, perfect, and equal consistency. From the breaking-rollers the dough is cut into pieces, eighteen inches square, and placed on boards, six feet long by three feet wide, and which are conveyed by means of a line of friction-rollers, connected by an endless chain under a second set of rollers, to be rolled to the required thickness of the biscuit. The square of dough, being thus pressed out, covers the surface of the board on which it is carried under the cutting and stamping plate: this is constructed with mathematical precision, and at the same moment cuts and stamps, or *docks*, the sheet of dough into forty-two six-sided biscuits, which, being now complete,

are immediately conveyed to the oven on carriages constructed for the purpose.

There are now standing in the bakehouse at Gosport, one mixing-machine, two breaking-rollers, four sheet-rollers, and four stampers. It was calculated that this machinery would require eight men and eight boys to supply the nine ovens in the Royal Clarence Yard, and that the produce would be ten thousand biscuits, or one ton of bread, per hour, at a cost for labour, and including all other incidental expenses, of five-pence farthing per cwt.

Such, however, is the facility which results from practice, and such the improvements which experience and reflection suggest, that the machinery has proved so much more powerful in use than in theory, that one half of it is now found amply sufficient to keep the nine ovens in constant operation. In other words, there is already sufficient machinery in the bakehouse at Gosport, to supply eighteen ovens, should it ever be found advisable to enlarge the bakehouse to that extent.

It is no unimportant feature in the history of this machinery, that furners (the individuals who have charge of heating as well as the management of the oven,) are the only tradesmen who will in future be required for the manufacture of navy-biscuit, ordinary labourers and boys being equal to every other part of the work. This advantage can only be fully appreciated by those who have the means of knowing the difficulty of supplying the navy in time of war with biscuit, and the high rate of wages demanded by the biscuit-bakers.

Notwithstanding the Government bakehouses were kept continually at work during the late war, often with double gangs of workmen, the supply of biscuit was yet so vastly short of the demand, that it was necessary to have recourse to contractors to furnish the additional quantity required; and so urgent the wants of the shipping sometimes were, that bread brought to the victualling department in wagons, was received in the street, and sent off from the spot immediately.

It is scarcely possible to conceive the saving that would result in a time of war. The bakehouses at Deptford, Gosport, and Plymouth, would then, of course, be in full and constant operation; and, estimating their capabilities of production as equal only to what can now be produced at Gosport in eight hours' work per diem, seven thousand three hundred and fifty-four tons of biscuit would be annually made in the three establishments.

If this quantity had to be made by hand, the price paid for labour and utensils, being nineteen-pence per hundred-weight, would amount to the sum of eleven thousand six hundred and forty-three pounds.

The machinery manufactures at five-pence farthing per cwt., which sum includes ten per cent. for wear and tear, and all other expenses attendant on the process; therefore, the same quantity of biscuit would be produced for the sum of three thousand two hundred and seventeen pounds, showing a net saving of eight thousand four hundred and twenty-six pounds.

[From the *Nautical Magazine*.]

The heart is, perhaps, never so sensible of happiness, as after a short separation from the object of its affections. If that separation has been attended with peculiar circumstances of distress or danger, every misery that has been experienced, tends, by the force of contrast, to increase the emotions of delight, and gives to the pleasure of reunion an inexpressible degree of tenderness.—MISS HAMILTON.

EPSOM SALT, (*Sulphate of Magnesia*)

THIS salt received its name from the circumstance of its having been found in the mineral springs at Epsom, in Surrey, which were formerly as celebrated for their efficacy in the cure of diseases, as those of Bath, Cheltenham, Harrowgate, and Leamington, are in the present day.

Salt, without any additional term by way of explanation, signifies that which, in all ages, has been universally employed as a seasoning, and a preservative for food, and is hence justly reckoned as one of the necessities of life.

In chemical language, salt is a very comprehensive term; the substances so designated amounting to about two thousand, by far the greater portion of which are prepared by artificial means. In the application of this term, there is no reference whatever to any particular property or flavour possessed by the bodies denominated salts. In their examination, every idea associated with *saltiness* must be dismissed from the mind; for some salts are *bitter*, others are *sour*, others are *sweet*, and some there are, which are wholly destitute of flavour.

The great utility and extensive use of Epsom Salt, as a laxative medicine, has procured for it a certain degree of pre-eminence to which it is fully entitled. Hence, it is better known by the name of SALTS than any other.

The scientific name for Epsom Salt is *Sulphate of Magnesia*, which implies that it is composed of Sulphuric Acid\* and Magnesia. It furnishes an example of an intensely sour and corrosive substance, uniting with one that is mild and tasteless, and producing a compound which has no property common to either; but this will, perhaps, be better understood when we have shown how Epsom Salt can be made.

Let us take a saucer, containing, say two table-spoonsful of water, and about twenty drops of sulphuric acid (oil of vitriol). With the acid and water must be mixed, in small quantities at a time, common magnesia, until effervescence ceases, or, to use chemical phraseology, until the whole of the acid is neutralized. If the liquid be now put aside in a warm situation, and where it will not be disturbed, in a day or two its surface will be covered with crystals, and if suffered to remain a few days longer, the whole of the liquid will disappear, leaving behind it a solid mass of sulphate of magnesia (Epsom Salt).

A process similar to that just described, is adopted in some places for obtaining Epsom Salt on the large scale. A species of stone, composed of lime and magnesia, and hence called *magnesian limestone*, is broken up and saturated, that is, completely moistened, with sulphuric acid and water. A portion of the acid uniting with the lime, forms a *solid* substance, which subsides to the bottom of the containing vessel, whilst another portion of acid unites with the magnesia, and exists in the state of a *liquid*. This liquid being drawn off, and boiled until it attains a proper strength, is then conveyed into coolers, where the salt is separated by crystallization.

The waters of the ocean contain Epsom Salt, from which it is obtained in the following manner.

In the manufacture of common salt from seawater, a liquid is produced which is called *bittern*, or more commonly *bitter liquor*. This liquor is what drains from the salt after it has been removed from the boiling-pans. It is collected in pits formed by embankments of clay, and as salt-making occupies the Summer-months, the bitter liquor is preserved in these pits until Winter. When cold weather sets in, the manufacture of Epsom Salt commences. A cer-

tain quantity of the liquor is pumped into the pans, which, as we have just said, are used in the Summer for salt-making; here the liquor is boiled for a period proportionate to its strength, and varying from four to eight hours. The impurities thrown upon the surface, in the form of *scum*, are carefully removed. When sufficiently boiled, the fires are quenched, the liquor remaining in the pans until the following day; it is then drawn off into coolers, where it remains until crystallization is supposed to have ceased, a process which is very materially affected by the state of the atmosphere. The quantity, or, as it is termed by the workmen, the *crop*, of crystals, obtained from a boiling, is sometimes greater in one night, when the air is clear and frosty, than at other times, under less favourable conditions, in a whole week. The liquor being suffered to run off, it mixes with that already in the pits; the salt adheres to the bottom and sides of the coolers, the finest crystals, both as respects size and purity, being attached to the latter. The process is continued until the quantity of Epsom Salt obtained from the liquor is no longer sufficient to reimburse the proprietor for fuel and wages. The liquor is then said to be *dead*, and is permitted to run into the sea. Until within the last few years, the most extensive works in the kingdom for the manufacture of Epsom Salt were those near Lymington, in Hampshire.

Sulphate of magnesia is found in some parts of the world in a native state; at some places in the bowels of the earth, as in the quicksilver mines of Idria, in Austria; at others, on its surface, as on some particular kinds of soil in Spain. It must be remarked, however, that native salts are rarely or never found quite pure.

The most remarkable instance we remember of the existence of sulphate of magnesia, in a natural state, is that near to Jeffersonville, in Indiana, one of the states of North America, where there is a cavern of most stupendous dimensions, which is known as the *Epsom-Salt Cave*. This cave, which is a mile and a quarter in length, is divided into chambers, displaying an endless variety of size and structure. At the innermost extremity of the cave is a magnificent column, 15 feet in diameter, and 25 feet in height, and regularly reeded from top to bottom; near this column are several smaller ones, which are similar to it in appearance. The salt (Epsom Salt,) with which the cavern abounds, is sometimes found in lumps, varying in weight from one to ten pounds. The floor and walls are completely covered with it, presenting a spectacle exceedingly beautiful; they appear as if they were frosted: when the salt is removed, a further supply is speedily reproduced. The earth of which the walls and floor and roof of the cave consists, yields from four to twenty pounds of salt from every bushel. Saltpetre (*nitrate of potash*.) and plaster of Paris (*sulphate of lime*.) are also found in the cave, in considerable quantities.

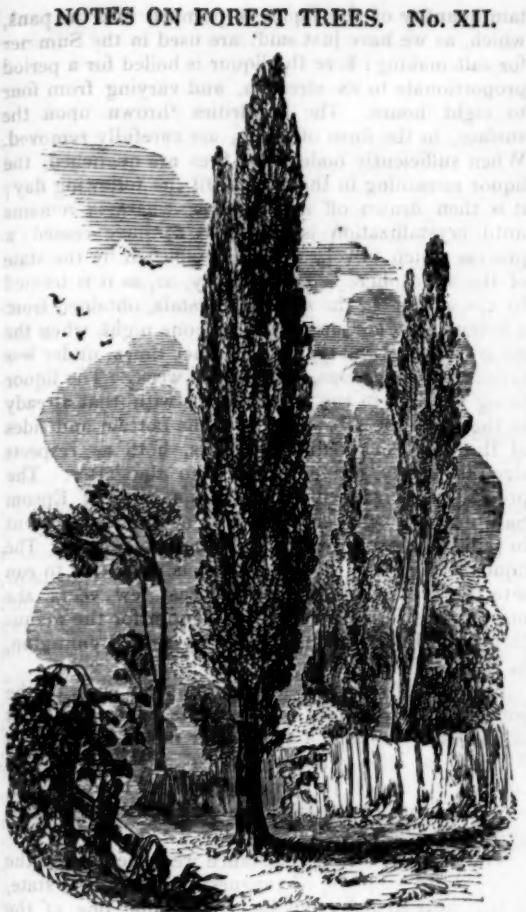
Sulphate of magnesia is easily dissolved, requiring only its own weight of cold, and three-fourths of its weight of boiling water, for its complete solution.

R. R.

**RECREATION.**—Make thy recreation servant to thy business, lest thou become slave to thy recreation. When thou goest up into the mountain, leave this servant in the valley; when thou goest to the city, leave him in the suburbs; and, remember, the servant must not be greater than his master.—*QUARLES.*

The influence of a pious example descends downwards from the head of the family, diffuses itself over the main body, till it reaches the very lowest of it.—*SEED.*

\* See Saturday Magazine Vol. X., p. 139.



THE LOMBARDY POPLAR, (*Populus dilatata*.)

THERE are numerous species of the Poplar, some natives of Europe, others of Asia, and many of America. Among those best known in England is that represented in the engraving; it is originally from Italy and the South of France, but it grows freely in Great Britain. Its lengthened conical form is peculiar among trees which, like the Poplar, lose their leaves in the Autumn, although some evergreens, as the Cypress, are noted for their lofty spiral appearance.

The Cypress often, (says Gilpin,) among the ruins of ancient Rome, breaks the regularity of a wall, or a broken pediment, by its conic form; and the Poplar on the banks of the Po, no doubt, has the same effect among its deciduous brethren, by forming the apex of a clump, though I have been told that in its age it loses its shape in some degree, and spreads more into a head. One beauty the Italian Poplar possesses, which is almost peculiar to itself, and that is, the waving line it forms when agitated by wind; most trees in this circumstance are partially agitated, one side is at rest while the other is in motion; but the Italian Poplar waves in one simple sweep, from the top to the bottom, like an ostrich feather on a lady's head.

In many parts of France, the sides of the roads are planted with rows of the Lombardy Poplar, and their appearance is wearisome and monotonous in the extreme. The Poplar is merely planted as an ornamental tree, its wood being too soft and loose in texture to be of much service in the arts, although in Evelyn's time it was in much higher repute, and was employed for many useful purposes. According to him, "the timber is incomparable for all sorts of white wooden vessels, as trays, bowls, and other turners' ware; likewise to make carts, because it is

exceedingly light; for vine and hop-props, and other vinaceous works."

The mode of culture is by layers, and the growth of some species is so rapid, that an instance is on record, of a White Poplar, which, being lopped in February, had by October, in the succeeding year, produced branches as big as a man's wrist, and seventeen feet in length.

The Dutch (according to Evelyn,) looked upon a plantation of these trees as an ample portion for a daughter, and none of the least effects of their good husbandry, which truly may very well be allowed, if that calculation hold which the Knight has asserted, who began his plantation not long since at Richmond, that 30*l.* being laid out in these plants, would render, at the least, 10,000*l.* in eighteen years; every tree affording thirty, and every of them thirty more, after each seven years, improving twelve-pence in growth, until they arrive at their acme.

The best use of both the Lombardy Poplar and the White Poplar is for walks and avenues, about ground which lies low, and is situated near the water, and its shade, unlike that of many other trees, is extremely beneficial to vegetation; it is said, that immediately under the droppings of this tree, the grass is soonest eaten by cattle.

The leaves of no tree yet known have so good an effect in compost soil as that of the Poplar, nor will any so soon thicken the earth on which they grow. The common Black Poplar (*Populus nigra*), is considered to be merely a variety of the Lombardy Poplar. It is distinguished by its light-green leaves, slightly notched on the edges, and by its ash-coloured bark.



LEAF AND CATKINS OF THE POPLAR.

The advantages of early rising are thus put forth in that beautiful little book, called *The Whole Duty of Woman*.

"Industry is up with the sun, she waketh at the crowing of the cock, and walketh abroad to taste the sweetness of the morning.

"She is ruddy as the daughter of health; her ears are delighted with the music of the shrill lark.

"Her garment sweepeth the dew-drop from the new stubble and the green grass, and her path is by the murmuring of the purling brook.

"Her appetite is keen; her blood is pure and temperate, and her pulse beateth even.

"Her house is elegant, her handmaids are the daughters of neatness, and plenty smilth at her table.

"She saunters not, ne'er stretcheth herself out on the couch of indolence.

"She crieth not, What have I to do? but the work of her hands is the thought of a moment.

"She listeneth not to the gossip's tale, she sippeth not her tea in scandal; but employment is the matter of her discourse.

"Her work is done at evening, but the work of the slothful is put off till to-morrow."—*The Young Lady's Friend*.

## POPULAR LEGENDS AND FICTIONS.

## VI.

## ABODES OF THE ELVES.

**SNORRO STURLESSON**, or whoever else the compiler of the prosaic *Edda*\* may be, teaches us, that the Elves of Light, (the White Fays of Ben Jonson,) sojourn in Alf-heim, the palace of the sky; whilst the bowels of the earth receive the swart elves, the Elves of Darkness. Immortality is the lot of the first, for the flames of a "Surtur" will not consume them, and their final dwelling-place will be in *Urb-blain*, the highest heaven of the blessed; but the last are liable to disease and death.

The modern Icelanders choose to consider the Elfish commonwealth as an absolute monarchy; at least, they believe that their elves are governed by a viceroy, who travels twice a year to Norway, accompanied by a deputation of Pucks, to renew their fealty to the supreme monarch, who still resides in the mother-country. It being evident from the texture of the fable, that the elves, like themselves, are mere colonists on the island.

## THE DWARFS, OR DVERGARS.

CLOSELY allied to the dark elves, are the *Dwarfs*, or *Dvergars*, of Scandinavia. The Norwegians ascribe the regularity and polish of rock crystal to the little denizens of the mountains, and their voice is said to be heard in the *doergamal*, (the mountain echo.) From this poetical personation, arose a peculiar system of Icelandic metre, called *Galdr-la-g*, or the magical lay, in which the last tone is repeated at the end of each stanza; and when a ghost and a spirit is introduced singing in an Icelandic *Saga*, it is the *galdr-la-g* which is always employed. In another variety of the *galdr-la-g*, the beginning of each line is repeated; this system is found in some of the metrical charms of the Anglo-Saxons. Such repetitions have a solemn monotonous sound, and hence, without the help of fiction, it has occurred to other bards. Dante employs the *galdr-la-g* in the inscription placed over the gates of Hell, and Pope concludes his Elegy in this magic strain.

It has been thought, that the real histotypes of the mythological *Dvergars*, are found in the Finnic inhabitants of Scandinavia. But the accuracy of that opinion is doubtful, for the Finns were proud of dealing with the devil, until that species of commerce was declared contraband; and they were ever dreaded as wizards and conjurors. But notwithstanding their skill in magic and metallurgy, they must be distinguished from the cunning workmen who manufactured the hammer of Thor, the golden tresses of Siva, and the wealth-begetting ring of Odin; and who hold a conspicuous situation in the wild cosmogony of the Asi.

If these mysteries were to be developed according to the true hieroglyphical wisdom of the ancient Rosicrucians, we might contend that these beings were personifications of the metallic element, or of the gases, which are its vehicles, within the bowels of the earth, filling the veins which become pregnant with the ore, and circulating along with the electric and magnetic life of the microcosm. At all events, they are too purely allegorical, to have resulted from the ideas of magic, annexed to the character of the scattered Finnlanders. A strange inference of their primitive antiquity may be drawn from their appearance in the very ancient traditions of the Teutons, as preserved in the *Nibelungen Lay*, and in the *Book of Heroes*, which both originated and were matured in

regions where the Finn never pitched his tent, and amongst mountains into whose recesses he never was seduced. Of late years, there have been a great many doubts respecting the orthodoxy of the *Edda*; and the learned and intelligent Professor Rask, of Berlin, has attacked its authenticity with great zeal: it is, therefore, satisfactory to the antiquary, to compare the Book of Heroes with the *Edda*. Long as the Teutons had been separated from the Scandinavian nations, their fables still maintained the utmost uniformity, and this coincidence proves that neither have been corrupted or interpolated.

In the *Edda*, or Northern Pantheon, the dwarfs are described as a species of beings, bred in the dust of the earth, like maggots in a carcass. "It was, indeed," says the *Edda*, "in the body of the giant Ymer, that they were engendered, and first began to move and live. At first, they were only worms; but, by order of the gods, they at length partook both of human shape and reason; nevertheless, they always dwell in subterranean caverns, and among rocks."

Upon this passage, M. Mallet, in his *Northern Antiquities*, says, under correction of his translator, "We may discover here, one of the effects of that ignorant prejudice, which hath made us so many years regard all arts and handicrafts as the occupation of mean people and slaves. Our Celtic and Gothic ancestors, whether Germans, Scandinavians, or Gauls, imagining there was something magical, and beyond the reach of man, in mechanic skill and industry, could scarcely believe that an able artist was one of their own species, or descended from the same common origin. This, it must be granted, was a very foolish conceit; but let us consider what might possibly facilitate the entrance of it into their minds. There was, perhaps, some neighbouring people, which bordered upon the Celtic or Gothic tribes, and which, although less warlike than themselves, and much inferior in strength and stature, might yet excel them in dexterity, and, attaching themselves to the manual acts, might carry on commerce with them, sufficiently extensive to have the fame of it spread pretty far. All these circumstances will agree well enough with the Laplanders, who are still as famous for their magic as remarkable for the lowness of their stature; pacific even to a degree of cowardice, but of a mechanic industry which formerly must have appeared very considerable. The stories that were invented concerning this people, passing through the mouths of so many ignorant relators, would soon acquire all the degree of the marvellous of which they were susceptible. Thus the dwarfs soon became (as all know who have dipped but little into the ancient romances,) the forgers of enchanted armour, upon which neither swords nor conjurations could make any impression; and were said to be possessed of caverns full of treasure, entirely at their own disposal. These notions, by-the-by, have given birth to one of the cabalistic doctrines, which is, perhaps, only one of the branches of the ancient Northern theology. As the dwarfs were feeble, and but of small courage, they were supposed to be crafty, and full of artifice and deceit; and this, which in the old romances is called *disloyalty*, is the character always given of them in those fabulous narratives."

All these fancies having received the seal of time and universal consent, could be no longer contested, and it was the business of the poets to assign a fit origin for such ungracious beings. This was done in their pretended rise from the dead carcass of a great giant. The dwarfs at first were only the maggots,

\* See *Saturday Magazine*, Vol. X., p. 61.

engendered by its putrefaction; afterwards, the gods bestowed upon them understanding and cunning. By this fiction the northern warriors justified their contempt of them, and at the same time accounted for their small stature, their industry, and for their supposed propensity for inhabiting caves and clefts of the rocks. After all, the notion is not everywhere exploded, that there are in the bowels of the earth fairies, or a kind of dwarfish and tiny beings, of human shape, remarkable for their riches, their industry, and their malevolence. In many countries of the North, the people are still firmly persuaded of their existence. In Ireland, at this day, the good folks show the very rocks and hills, on which they maintain that there are swarms of these small subterranean men, of the most tiny size, but most delicate figures.

In the *Fairy Mythology*, we are informed,—

That the common people of Sweden, and thereabouts, believe in an intermediate class of elves, who, when they show themselves, have a handsome human form, and the idea of whom is connected with a deep feeling of melancholy, as if bewailing a half-quenched hope of redemption.—Azelius is of opinion, (remarks a note on the passage,) that the superstition on this point is derived from the time of the introduction of Christianity into the North, and expresses the sympathy of the first converts with their forefathers, who died without a knowledge of the Redeemer, and lay bound in heathen earth, and whose unhappier spirits were doomed to wander about these lower regions, or sigh within their mounds, till the great day of redemption.

#### GOBLINS OF THE MINES AND FORESTS.

MINING countries have often become the strong-hold of popular fictions. Cornwall, for instance, and thus also the *Harzwald*, in Hanover, the remnant of the Hercynian Forest, is entirely enchanted ground.

In this district, (writes an old author,) are more than an hundred and ten capital mines, some of which have small ones belonging to them; some are worked for the King of Great Britain (as Elector of Hanover), on his own account, and the rest farmed out. According to ancient chroniclers, king Ilsung held his court at Weringerode, in this forest, about the time of Gideon, judge of Israel, and Ilsung was the son of king Laurin, the dwarfish monarch and Guardian of the Garden of Roses, who flourished in the time of Ehud, judge of Israel, in the year of the world 2530.

These dates have been ascertained by the diligent chroniclers of the uncritical ages, who took great pains to force ancient fables into synchronism with the facts recorded by authentic historians. In the existing text of the Book of Heroes, the Hercynian Forest is not assigned to the sway of Laurin; but the chroniclers were probably also guided by local traditions, and even now the dwarfs and kobolds (spirits of the mine) still swarm in every cavern.

Malignity is commonly ascribed to the spirits of the mine. A sage demonologist, of the sixteenth century, informs us that—

They do exceedingly envy man's benefit in the discovery of hidden treasure, ever haunting such places where money is concealed, and diffusing malevolent and poisonous influences to blast the lives and limbs of those that dare attempt the discovery thereof. Peters of Devonshire, with his confederates, who, by conjuration, attempted to dig for such defended treasures, was crumbled to atoms, as it were, being reduced to ashes, with his confederates, in the twinkling of an eye.

Peters of Devonshire sought his fate. But the demons who haunted mines were considered as most tremendous.

The nature of such is very violent; they do often slay whole companies of labourers, they do sometimes send inundations that destroy both the mines and miners, they bring noxious and malignant vapours to stifle the laborious workmen; briefly, their whole delight and faculty consists

in killing, tormenting, and crushing men who seek such treasures.

Such was Amaberguis, a most virulent animal, that utterly confounded the undertakings of those that laboured in the richest silver-mine in Germany, called *Corona rosacea*. He would often show himself in the likeness of a he-goat with golden horns, pushing down the workmen with great violence, sometimes like a horse breathing pestilence and flames from his nostrils. At other times he represented a monk in all his pontificals, flouting at their labour, and treating all their actions with scorn and indignation, till, by his daily and continual molestation, he gave them no further ability of perseverance.

TIMID as birds are, attachment to their young will frequently change their very nature, and inspire a boldness and confidence in these little creatures, which calls for respect and admiration. What can be more interesting than the affection of the two linnetts we are about to mention? A nest containing four young ones, scarcely fledged, was found by some children, who resolved to carry them home, for the purpose of rearing and taming the young birds. The old ones, attracted by their chirping, continued fluttering round the children, till they reached the house, when the nest was carried up stairs to the nursery, and placed outside the window. The old birds soon afterwards made their appearance, approached the nest, and fed the family, without showing alarm. This being noticed, the nest was soon afterwards placed on a table in the middle of the apartment, and the window left open. The parent-birds came boldly in, and fed their offspring as before. Still further to put their attachment to the test, the nest and young ones were placed within a bird-cage; still the old ones returned, entered boldly within the cage, and supplied the wants of their brood as before, and towards evening actually perched on the cage, regardless of the noise made around them, by several children. This continued for several days; when an unlucky accident put an end to it. The cage had been again set on the outside of the window, and was unfortunately left exposed to a sudden and heavy fall of rain; the consequence was, that the whole of the young were drowned in the nest. The poor parents, who had so boldly and indefatigably performed their duty, continued hovering round the house, and looking wistfully in at the window, for several days, and then disappeared.—STANLEY'S *Familiar History of Birds*.

To see a well-regulated family acting as if they were one body informed by one soul; to see those who are embarked together in one bottom, whose interests are inseparably united, and, therefore, whose hearts ought to be so too, acting in concert, adopting each other's cares, and making them their own, uniting their friendly beams, and jointly promoting the common happiness, is a beautiful scene, and amiable even in the sight of that Being who maketh *men to be of one mind in a house*. To have those who will receive us with an open-hearted cheerfulness, to whom we can discharge the fulness of the soul, to whom we can unb burden our cares; and by unb burdening we lessen them; (for sorrow, like a stream, grows weaker, by being divided into several channels;) to have those, with whom we can share our joys; (and joy, like light, by communicating grows greater, and burns brighter;) this is a happiness, which a forlorn individual must be in a great measure a stranger to, who stands single in life, without any support to lean upon.—SEED.

SURELY there is nothing in the world, short of the most undivided reciprocal attachment, that has such power over the workings of the human heart, as the mild sweetness of nature. The most ruffled temper, when emerging from the town, will subside into a calm at the sight of an extended landscape reposing in the twilight of a fine evening. It is then that the spirit of peace settles upon the heart, unfetters the thoughts, and elevates the soul to the Creator. It is then that we behold the Parent of the universe in his works; we see his grandeur in earth, sea, sky; we feel his affection in the emotions which they raise, and half-mortal, half-etherealized, forget where we are in the anticipation of what that world must be, of which this lovely earth is merely the shadow.—MISS PORTER.

**UMBRELLAS USED AS MARKS OF DISTINCTION  
AND GRANDEUR.**

AN Umbrella is a very ancient, as well as honourable defence against the pernicious effects of the scorching beams of the sun in sultry countries.

Niebuhr, who visited the southern part of Arabia, gives us the following account of a solemn procession of the Iman that resides at Saná, who is a great prince in that part of Arabia, and considered as a holy personage, being descended from Mohammed their great prophet. It is well known that the sultan of Constantinople goes every Friday to the mosque, if his health will at all admit of it. The Iman of Saná observes also this religious practice with vast pomp. We only saw him in his return, because this was represented to us as the most curious part of the solemnity, on account of the long circuit he then takes, and the great number of his attendants, after their having performed their devotions in other mosques. The Iman was preceded by some hundreds of soldiers. He, and each of the princes of his numerous family, caused a *modalla*, or large umbrella, to be carried by his side; and it is a privilege, which, in this country, is appropriated to princes of the blood, just as the sultan of Constantinople permits none but his vizier to have his *kaik*, or gondola, covered behind, to keep him from the heat of the sun. They say that in the other provinces of Yemen, the independent lords, such, for example, as the sheikhs of Jafa, and many others, cause their *madallas* in like manner to be carried for their use, as a mark of their independence. Besides the princes, the Iman had in his train at least six hundred lords of the most distinguished rank, as well ecclesiastics as seculars, and those of the military line, many of them mounted on superb horses; and a great multitude attended him on foot. On each side of the Iman was carried a flag, different from ours, in that each of them was surmounted with a little silver vessel like a censer. It is said that within some charms were put, to which they attributed a power of making the Iman invisible. Many other standards were unfurled with the same censer-like vessels, but without any regularity. The whole train was numerous, and in some measure magnificent, but no order was observed.

It appears by the carvings at Persepolis, umbrellas were very anciently used by the Eastern princes; charms, we have reason to believe, were, at least, as ancient.—HARMER.

**MUSICAL INSTRUMENTS. No. V.**

**INSTRUMENTS OF PERCUSSION.**

THE Drum is one of the best known of the Instruments of percussion, and among the eastern nations many different kinds are in use. Fig. 1 is the representation of two Chinese Drums, a large and a small one, which are played on by the same performer.



Fig. 1.

"The Drum, as a military instrument, is used both to beat the march and to give signals. No man who has not experienced it, can imagine the exciting power of the Drum; the fatigued and exhausted soldier is at once animated by its sound, and in the battle it preserves order and inspires courage."

A celebrated drum is mentioned in history, which was covered with the skin of a famous warrior, named

Zisca; this was done at his own desire, that after his death he might still assist the army he had, during his life-time, so often commanded. The Chinese are famous for their various instruments of percussion; a Chinese Gong is well known at most of our English fairs, for its deep-toned sound when struck.

Fig. 2 is a singular instrument of Chinese make; it is formed of hollow metal, in the shape of a fish, and suspended from a frame-work of metal; one of these instruments is placed at the door of the tent of each of the principal officers of an encamped army; the sticks with which it is struck are kept in the body of the instrument; it is employed to summon attendance or to give signals.

Pieces of metal, of baked earth, or sonorous stone, carefully tuned, and suspended by means of chains or strings from a frame-work, are used by the Chinese to produce musical sounds, in the same manner as a series of bells are frequently employed in England

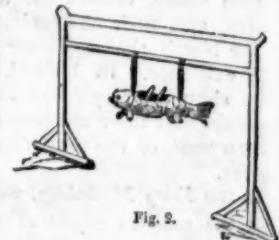


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

Figs. 3 and 4 show the form of two of these pieces. Fig. 5 is the hammer with which they are struck.

The Sistrum of Isis, fig. 6, is frequently represented on the monuments of ancient Egypt; it consists of a frame-work of metal, pierced with holes, through which three or more short rods of the same material are placed; this, when shaken, gives out a musical sound, whose sweetness depends greatly on the kind of metal of which the instrument is formed.

Among other instruments of percussion we may notice the Tambourine, the Triangle, and the Cymbals. The Cymbals were known to the ancients, but were of a somewhat different form to those at present in use; they were made in the likeness of cups, or the halves of a hollow sphere. The Castanets come under this head; they are in common use in Spain among the peasantry, with whom the castanet-dance is a great favourite.



Fig. 6.

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